1862
Apr. 28
L. S. C

CATALOGUE

OF

A SMALL BUT MOST VALUABLE

COLLECTION OF ENGRAVINGS,

Of the Highest Class and of the Finest Quality,

FORMED WITH REFINED TASTE AND JUDGMENT BY THE LATE

D. R. CLARKE, ESQ.

OF DEVONSHIRE PLACE,

COMPRISING

SPLENDID EXAMPLES OF THE WORKS OF THE FOLLOWING EMINENT ARTISTS:

BERVIC	DESNOYERS	FORSTER	SHARPE
BOLSWERT	DOO	MORGHEN	STRANGE
CLAESSENS	EARLOM	MULLER	WILLE
COUSINS	EDELINCK	RICHOMME	WOOLLETT

AMONG THOSE OF DISTINGUISHED NOTE MAY BE MENTIONED,

THE LAST SUPPER, by RAPHAEL MORGHEN, *a brilliant proof;* THE AURORA, by the Same, *superb proof before the letters;* THE TRANSFIGURATION, by the Same, *a magnificent proof;* LA MADONNA DI S. SISTO, by MULLER, *a superb proof;* THE ST. JOHN, by the Same; PORTRAIT OF CHARLES THE FIRST IN HIS ROBES, by STRANGE, *proof before any letters;* CHARLES THE FIRST WITH THE HORSE, by the Same, *a superb proof;* THE SATIN GOWN, by WILLE, *one of the finest proofs known;* THE FISHERY, by WOOLLETT, *a splendid proof on india paper;* and other Works of high celebrity by the same Artists;

Beautiful Proofs of the Works of Turner;

SERIES OF THE FINEST PRODUCTIONS OF WILKIE;

PORTFOLIOS, GILT FRAMES, &c.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, No. 13 (late 3) WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 28th day of APRIL, 1862,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior, and Catalogues had.

L. 26742

J. DAVY and SONS, Printers, 137, Long Acre.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1*s.*; above Five Pounds 2*s.* 6*d.*, and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5*s.* in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

A SMALL BUT MOST VALUABLE

COLLECTION OF ENGRAVINGS,

CHIEFLY BY MODERN ARTISTS,

FORMED BY THE LATE

D. R. CLARKE, ESQ.,

OF DEVONSHIRE PLACE.

BARTOLOZZI.

LOT			
Holloway	1 The Diploma of the Royal Academy *fine proof before any letters* 1	1	12 .

C. C. BERVIC.

Colnaghi	2 THE STATUE OF THE LAOCOON A PROOF OF THE UTMOST BRILLIANCY, IN THE PUREST STATE, *with margin, having the etched name of Bervic only; from the Van Putten collection* 1	7	7 .

BOLSWERT.

Evans	3 THE CONVERSION OF SAUL, after Rubens *a very fine impression in the first state; from the collection of M. Gevers* 1	2	2 .
Holloway	4 The Lion Hunt, after Rubens *a very fine impression of this most spirited production, in the first state* 1	2	2 .
Bowbotham	5 The Waggoner, after Rubens, *fine impression* 1	.	5 .

4	6	.	6 THE DEAD SAVIOUR in the Lap of the Virgin, after Vandyck *fine impression in the first state* 1	Hollowa
4	4	.	7 THE CRUCIFIXION, after Vandyck *a beautiful silvery impression in the first state* 1	Evans
			BOUILLARD.	
"	10	6	8 THE HOLY FAMILY, after Caracci *a fine open letter proof* 1	Rowbotha
			JOHN BROWNE.	
1	1	.	9 The Watering Place, after Rubens, and the Waggoner *very fine proofs* 2	Evans
			CLAESSENS.	
5	15	.	10 LA FEMME HYDROPIQUE, AFTER GERARD DOUW A SUPERB UNIQUE PROOF, BEFORE THE BORDER, AND BEFORE ANY LETTERS, *with margin; a presentation from the engraver to the Count de Noe* 1	Grundy
			SAMUEL COUSINS.	
2	2	.	11 THE MAID OF SARAGOSSA, after Wilkie *a beautiful proof on India paper before the letters, with Wilkie's autograph signature, in gilt frame* 1	Grave
1	3	.	12 PORTRAIT OF THE DUKE OF WELLINGTON *a very fine proof before letters, with the small publication line only* 1	Do
1	3	.	13 Another fine proof of the same *with the engraver's autograph presentation* 1	Gladwe
			DESNOYERS.	
26	10	.	14 LA BELLE JARDINIERE, AFTER RAFFAELLE A MOST BRILLIANT AND RARE PROOF OF THE FIRST CLASS, BEFORE THE LETTERS, *with rough margin* 1	Grundy
5	.	.	15 LA VIERGE AU POISSON, AFTER RAFFAELLE A BRILLIANT OPEN-LETTER PROOF, *with rough margin* 1	Hollowa

G. T. DOO.

16 NATURE (the Calmady Children,) after Lawrence
a very choice proof before letters 1

17 Girl with Flowers (Miss Murray), after Lawrence
one of the first fifty proofs on india paper, before the letters 1

18 Lady Selina Meade, after Lawrence, *fine proof* 1

RICHARD EARLOM.

19 FRUIT AND FLOWER PIECES, after VAN HUYSUM
A PAIR OF MOST BRILLIANT PROOFS, BEFORE THE MOTTOES 2

20 Rubens' Wife, *choice proof* 1

21 The Miser, after Matsys, *fine proof* 1

EDELINCK.

22 HOLY FAMILY, AFTER RAFFAELLE, (called la Vierge aux Fleurs)
magnificent impression before the arms of Colbert 1

23 THE SAME, *very fine* 1

24 BATTLE OF THE STANDARD, after Leonardo da Vinci
A MOST BRILLIANT EARLY PROOF, BEFORE ANY LETTERS, *and before the dots on the sword* 1

25 THE SAME, *in the third state, very fine* 1

26 PORTRAIT OF PHILIP DE CHAMPAIGNE, after himself
an impression of great beauty and brilliancy; from the collection of Forster, the eminent engraver 1

FORSTER.

27 LA VIERGE AU BAS-RELIEF, AFTER LEONARDO DA VINCI
A BRILLIANT PRESENTATION PROOF BEFORE THE LETTERS, ON INDIA PAPER, *from the Engraver, "à Mons. A. Dumont."* 1

28 PORTRAIT of ALBERT DURER
proof before any letters, with the remark, and engraver's presentation in his autograph 1

COUNT GOUDT.

29 THE SET OF SEVEN SUBJECTS, AFTER ELSHEIMER
very fine; from the collection of Samuel Rogers 7

ROBERT GRAVES.

30 CROMWELL REFUSING THE CROWN OF ENGLAND
a very fine india paper proof, before any letters 1

31 The Abstract Philosopher, after Lane
proof on india paper before the letters 1

HOUBRAKEN.

32 PORTRAIT OF JOHN MILTON
a very choice and rare proof, with margin; from the collection of Dr. Bliss 1

HOUSTON.

33 Portrait of Burgomaster Six, after Rembrandt
proof before any letters 1

ARISTIDE LOUIS.

34 NAPOLEON AT FONTAINEBLEAU, after P. Delaroche
a very choice first india paper proof, before any letters, in gilt frame 1

J. McARDELL.

35 The Finding of Moses, after Vandyck
fine proof before any letters, with autograph of the engraver 1

36 Time Clipping Cupid's Wings, after Vandyck
fine proof before any letters 1

37 Rubens, Wife and Child, after Rubens
a very choice proof before any letters; from Lord Northwick's collection 1

J. MASON.

38 Landing of Æneas in Italy, and View on the River Po, after Claude, *brilliant proofs* 2

L. J. MASQUELIER.

39 Paul Potter's Bull in the Gallery at the Hague
a fine etching, from the Esdaile and Josi collections 1

MASSON.

40 PORTRAIT OF MONS. DE BRISACIER, after Mignard
a most beautiful and rare proof; from the Esdaile and Baker collections 1

MERCURI.

41 LES MOISSONNEURS, after Robert
a very fine proof before letters, in the rare first state, before it was retouched or strengthened 1

42 A BEAUTIFUL INDIA PAPER PROOF BEFORE LETTERS *of the same beautiful production* 1

RAPHAEL MORGHEN.

43 THE LAST SUPPER, AFTER LEONARDO DA VINCI
A MOST BRILLIANT PROOF OF THIS DISTINGUISHED WORK, *with margin, in gilt frame, with plate glass; from the Collection of Sir Mark Sykes* 1

44 THE AURORA, AFTER GUIDO
A MOST BRILLIANT AND RARE PROOF *before the letters, with margin, in gilt frame, with plate glass* 1

45 THE TRANSFIGURATION, AFTER RAFFAELLE
A MAGNIFICENT PROOF, OF GREAT BRILLIANCY, WITH LARGE MARGIN 1

45* THE TRANSFIGURATION
ANOTHER SPLENDID PROOF, WITH FULL MARGIN 1

46 LA MADONNA DELLA SEGGIOLA, AFTER RAFFAELLE
A SPLENDID PROOF, VERY RICH IN COLOUR 1

47 PORTRAIT OF THE MARQUIS OF MONCADA ON HORSEBACK, after Vandyck, *a very choice proof* 1

48 NAPOLEON IN HIS CORONATION ROBES, after Tofanelli
a very fine proof before the letters 1

49 PORTRAIT OF RAFFAELLE, after himself, *a brilliant proof* 1

J. G. MULLER.

50 LA MADONNA DI S. SISTO, AFTER RAFFAELLE
A MOST SUPERB AND RARE PROOF, IN PERFECT CONDITION, WITH FULL MARGIN 1

51 ST. JOHN, AFTER DOMENICHINO
A MOST BRILLIANT PROOF, WITH ENTIRE MARGIN; *from Sir John Hippisley's Collection* 1

NANTEUIL.

52 PORTRAIT OF POMPONIUS DE BELLIEVRE, AFTER LE BRUN
very brilliant, with margin; from the Bernal Collection 1

PERFETTI.

53 THE PRESENTATION IN THE TEMPLE, AFTER FRA BARTOLOMEO
a very fine proof before any letters 1

53×

J. T. RICHOMME.

54 GALATEA, AFTER RAFFAELLE; and THETIS, AFTER GERARD
A PAIR OF PROOFS OF THE UTMOST BRILLIANCY, WITH LARGE MARGINS, BEFORE LETTERS, WITH THE REMARK 2

J. L. ROULLET.

55 THE THREE MARIES WEEPING OVER THE DEAD BODY OF CHRIST, *from the chef d'œuvre of Caracci,*
proof before letters; from the collection of M. Otto of Leipsig 1

J. H. ROBINSON.

56 The Spanish Flower Girl, after Murillo,
a choice first engraver's proof; from Sir John Hippisley's collection 1

SCHIAVONETTI.

57 THE CARTOON OF PISA, after Michael Angelo,
a very fine proof on India paper in the earliest state, with the error in the spelling of "cartoon" 1

58 THE "PIETA," AFTER VANDYCK, from the picture in the Gallery at Antwerp;
a very fine proof, before any letters; and the etching 2

59 ANOTHER FINE PROOF OF THE SAME,
presented by the engraver to M. du Roveray 1

G. F. SCHMIDT.

60 PORTRAIT of the EMPRESS ELIZABETH of RUSSIA in her robes of state
a very fine impression of this rare private plate 1

WILLIAM SHARP.

61 THE DOCTORS OF THE CHURCH, after Guido
A MAGNIFICENT PROOF OF THE CHEF D'ŒUVRE OF THE ENGRAVER, *before any letters, of the finest quality, before the arms* 1 — 6 " "

62 ANOTHER VERY FINE PROOF OF THE SAME, *with the arms, but before the line of publication* 1 — 3 3 .

63 PORTRAIT OF JOHN HUNTER, after Sir Joshua Reynolds, *a magnificent and rare proof before any letters, with large margin* 1 — 4 6 .

64 Portrait of Matthew Boulton, after Sir W. Beechey, *proof* 1 — " 11 .

65 Another Portrait of the same, *not quite finished* 1

66 Miniature Portraits of the Prince of Wales, Duke of Clarence, Kosciusko, Zenobia, and Evil, after Michael Angelo, *all fine early proof* 6 — " 3 .

67 The Holy Family, after Sir Joshua Reynolds, the small plate, *proof before any letters* 1 — " 13 .

J. K SHERWIN.

68 PORTRAIT OF SIR JOSHUA REYNOLDS, after himself, *a very choice proof* 1 — " 11 .

69 PORTRAIT OF WOOLLETT, the Engraver, *with the window, a very fine proof;* and the Tomb at St. Pancras 2 — 2 8 .

SIR ROBERT STRANGE.

70 PORTRAIT OF CHARLES THE FIRST IN HIS ROBES, AFTER VANDYCK,
A MOST BRILLIANT AND RARE PROOF BEFORE ANY LETTERS, *with half an inch of margin beyond the plate-mark; from Mr. George Smith's collection* 1 — 27 " "

71 THE SAME, *an impression of great beauty, with full margin* 1 — 2 8 .

72 CHARLES THE FIRST WITH THE HORSE, AFTER VANDYCK,
A SUPERB PROOF BEFORE ANY LETTERS, IN PERFECT CONDITION AND OF THE HIGHEST RARITY, *with full margin; from Mr. Tyrrell's collection* 1 — 33 " "

73 CHILDREN OF CHARLES THE FIRST, after Vandyck
a most beautiful proof on India paper 1

74 THE SAME, *a magnificent impression with full margin* 1

75 ANOTHER MAGNIFICENT IMPRESSION of the same 1

76 THE MAGDALEN WITH THE SKULL, after Guido,
A MOST CHARMING AND RARE PROOF BEFORE ANY LETTERS, *with large margin* 1

77 THE SAME, *a magnificent early impression* 1

78 ABRAHAM DISMISSING HAGAR, after Guercino
A MOST BEAUTIFUL PROOF BEFORE ANY LETTERS, *with entire margin* 1

79 ESTHER BEFORE AHASUERUS, after Guercino
A PROOF OF THE UTMOST BRILLIANCY, *before any letters* 1

80 HOLY FAMILY (called the St. Jerome) after Correggio
a magnificent early impression, with rough margin 1

81 ST. CECILIA, after Raffaelle
a fine early impression, with full margin 1

82 ST. AGNES, after Domenichino, *very fine, with full margin* 1

83 THE SAME, *equally fine* 1

84 THE HORNBOOK, after Schidone
A REMARKABLY CLEAR PROOF BEFORE ANY LETTERS 1

85 BELISARIUS, after Salvator Rosa
A CHOICE EARLY IMPRESSION, WITH FULL MARGIN 1

86 THE SAME, *equally fine* 1

87 SAPPHO, after Carlo Dolci, *very fine, with full margin* 1

88 Portrait of ~~Wm. Hamilton~~ Koscziusko of Bangor, *proof before any letters* 1

89 His Own Portrait, after Greuze 1

J. SUYDERHOEF.

90 Playing at Backgammon, after Ostade
very fine; from Mr. George Smith's collection 1

J. DEAN TAYLOR.

91 PORTRAIT OF THE DUKE OF WELLINGTON, after Lawrence
a very fine engraver's proof on India paper, presented to Mr. Prior 1

92 PORTRAIT OF THE DUKE OF WELLINGTON . 16 .
proof on India paper, with the name of the artist only, from Colonel Durrant's collection

TOSCHI.

93 ENTRY OF HENRY THE FOURTH INTO PARIS, AFTER GERARD 8 8 .
a very choice proof before the letters, in gilt frame 1

CHARLES TURNER.

94 Portrait of Sir John Moore, after Lawrence . 12 .
proof before any letters, touched upon by the painter, at the sale of whose collection it was purchased 1

WORKS OF J. M. W. TURNER.

95 THE GRAND CANAL OF VENICE, BY MILLER 7 15 .
A SPLENDID ARTIST'S PROOF, *with the short line of publication, dated June* 1, 1837, VERY RARE, *gilt frame with plate glass* 1

96 Proof etching of the same 1 . 2 6

97 TEMPLE OF JUPITER, BY JOHN PYE 6 10 .
A VERY CHOICE FIRST-CLASS PROOF BEFORE THE LETTERS, ON INDIA PAPER 1

98 TIVOLI, BY GOODALL 6 15 .
A VERY FINE FIRST-CLASS PROOF BEFORE THE LETTERS, ON INDIA PAPER 1

99 MERCURY AND ARGUS, BY WILLMORE 12 12 .
A MOST BRILLIANT PROOF, BEFORE THE LETTERS, OF THIS EXQUISITE WORK 1

100 THE OLD TEMERAIRE, by Willmore 2 6 .
a very fine proof before any letters; with the etching 2

101 Marine Views in the Earl of Egremont's and Mr. Leader's collections, and the Fifth and Tenth Plagues of Egypt 6 10 .
all in the beautiful first states, from the "Liber Studiorum" 4

102 The Eddystone Lighthouse; Fishing off Margate; York Minster, by Lupton; Frontispiece to Allason's Pola, by Cooke, *all fine proofs* 5 1 1 .

103 The Van Tromp, *fine proof*; and etching 2 . 6 .

ILLUSTRATIONS PRINCIPALLY FROM THE "SOUTHERN COAST" & "ENGLAND AND WALES."

All Artists' Proofs, chiefly on India Paper.

104 Torbay from Brixham, and ~~Plymouth~~ Teignmouth, by Cooke 2

105 Entrance to Fowey Harbour, by Smith; and another View by Cooke 2

106 Plymouth from Mount Batten, and Plymouth Dock, by Cooke 2

107 Ilfracombe, Falmouth, and Tintagel Castle, by Cooke 3

108 Folkestone, Land's End, and Bridport, by Cooke and Wallis 3

109 Stamford, by Miller; Netley Abbey; Arundel Castle, &c. 4

110 PLYMOUTH CITADEL AND PLYMOUTH SOUND, by COOKE *on vellum* 2

111 Straits of Dover, by Miller 1

112 View of Windsor, by Miller 1

113 St. Michael's Mount and Lyme Regis, by Cooke 2

114 Penmaer Maur and Llanthomy Abbey, by Willmore 2

115 Fall of the Tees, by Goodall; and View of Chatham, by Miller 2

116 Poole, Dorsetshire, by Cooke 1

117 LLANBERRIS LAKE, by Willmore, *before any letters* 1

118 ULLSWATER, by the same, *before any letters* 1

119 WINDERMERE, by the same, *before any letters* 1

119*

VISSCHER.

120 THE PANCAKE WOMAN MOST BRILLIANT FIRST STATE; *from the Mariette and Maberly Collections* 1

121 PORTRAIT OF VISSCHER *first state with the graver; from Mr. G. Smith's Collection* 1

VIVARES.

122 THE ENCHANTED CASTLE, after Claude — 2 16 .
a very splendid and rare proof on india paper 1

122*View in the Bay of Naples, after Claude, *a very fine early proof;* and Embarkation of St. Ursula, by Fittler, *unfinished proof* 2 — . 5 .

LUCAS VORSTERMAN.

123 THE DESCENT FROM THE CROSS, after Rubens — 3 12 6
a very fine early impression in the first state, before the name of C. Van Merlin, and with the ruling of the inscription 1

124 PORTRAIT OF NICHOLAS ROCCOX, after Vandyck — . 7 .
a very brilliant proof before any letters, before the plate was reduced; from the Collections of M. de Fries and Mr. George Smith 1

WATSON.

125 Portrait of an Old Lady, after Rubens (in the Houghton Gallery) *a very brilliant proof before any letters* 1 — . 3 .

WORKS OF SIR DAVID WILKIE.

126 VILLAGE POLITICIANS, BY RAIMBACH — 4 4 . .
A SUPERB INDIA PAPER PROOF; *from the Collection of the Engraver, at the sale of whose effects it was purchased* 1

127 THE RENT DAY, BY THE SAME — 6 . .
A BRILLIANT AND RARE OPEN-LETTER PROOF, WITH ENTIRE MARGIN, OF THE FINEST QUALITY 1

128 ANOTHER VERY CHOICE INDIA PROOF OF THE SAME; *from Mr. G. Smith's Collection* 1 — 6 6 .

129 DISTRAINING FOR RENT, BY THE SAME — 2 6 .
A MOST BRILLIANT PROOF ON INDIA PAPER, WITH FULL MARGIN; *from the Bernal Collection* 1

130 BLIND MAN'S BUFF, BY THE SAME — 3 . .
A VERY CHOICE FIRST INDIA PROOF; *from the Bernal Collection* 1

2	14	.	131 THE BLIND FIDDLER, BY BURNET A VERY FINE PROOF, *before the hat was finished, with full margin; from Mr. G. Smith's Collection* 1	Jeffries
1	1	,	132 ANOTHER VERY FINE FIRST CLASS PROOF OF THE SAME 1	Gladwin
"	15	.	133 READING THE GAZETTE OF THE BATTLE OF WATERLOO A VERY FINE FIRST CLASS PROOF 1	Do
2	.	.	134 THE JEWS HARP, BY BURNET A RARE AND BEAUTIFUL OPEN LETTER PROOF ON INDIA PAPER, *with the mistake in the name of Colnaghi; from Sir John St. Aubyn's collection* 1	Do
.	2	6	135 A fine impression of the same 1	Do
1	3	.	136 THE MAID OF SARAGOSSA, by Cousins A BEAUTIFUL PROOF BEFORE ANY LETTERS, TOUCHED BY SIR DAVID WILKIE 1	Do
1	4	.	137 THE VILLAGE FESTIVAL, BY FINDEN *a beautiful and rare India proof before any letters, with the white spot on the chimney* 1	Jeffries
"	11	.	138 Death of the Red Deer, by Lightfoot *a very fine proof on India paper* 1	Gladwin
			139 Boys Digging for Rats, by Mitchell *choice proof on India paper* 1	
.	7	.	140 The Broken Jar, by Warren, *fine India paper proof* 1	Graves
"	10	.	141 Set of Etchings published in 1824; *from Sir John St. Aubyn's collection* 8	Rymer

J. G. WILLE.

29	.	.	142 L'INSTRUCTION PATERNELLE, (CALLED the SATIN GOWN,) after TERBURG ONE OF THE FINEST PROOFS KNOWN OF THIS DISTINGUISHED CHEF D'ŒUVRE, OF THE RICHEST COLOUR AND OF THE HIGHEST POSSIBLE QUALITY AND RARITY, *before any letters; from Mr. Wilcox's collection* 1	Graves
8	18	.	143 L'OBSERVATEUR DISTRAIT, AFTER MIERIS A SUPERB PROOF BEFORE ANY LETTERS, WITH ARMS UNDERNEATH AND THE REMARK, OF THE HIGHEST QUALITY 1	Do

144 LES BONS AMIS, AFTER OSTADE
A MOST CHOICE PROOF BEFORE ANY LETTERS, IN PERFECT CONDITION, WITH GOOD MARGIN; *from Colonel Durrant's collection* 1

145 LA TRICOTEUSE HOLLANDOISE, after Mieris
A MOST MAGNIFICENT PROOF BEFORE ANY LETTERS, OF THE RICHEST TONE AND BRILLIANCY, WITH GOOD MARGIN; *from Mr. Baker's collection* 1

146 Portrait of the Marquis de Marigny, after Tocqué
proof with the arms, before any letters, and before the point of the sword, fine but injured in the forehead 1

147 Another fine proof of the same, *before any letters, but with the point of the sword.* 1

WILLIAM WOOLLETT.

148 Portrait of Rubens, after Vandyke, *fine proof; from Mr. McIntosh's collection* 1

149 Portrait of George the Third, after Ramsay, *fine proof before any letters, with the remark; from Mr. McIntosh's collection;* and a print of the same 2

150 Landscape, after Poussin, *choice proof before the letters; from Sir John St. Aubyn's collection;* and print of the same 2

151 CICERO AT HIS VILLA, AFTER WILSON,
A BEAUTIFUL PROOF ON INDIA PAPER; *from Mr. Tyrrell's collection* 1

152 PHAETON, AFTER WILSON
A MOST BRILLIANT PROOF BEFORE ANY LETTERS 1

153 THE SAME, *fine impression on India paper* 1

154 ROMAN EDIFICES IN RUINS, AFTER CLAUDE
A MOST SUPERB PROOF BEFORE THE NUMBER WAS ALTERED FROM 59 to 60; *from the collection of Mr. Serjeant* 1

155 ROMAN EDIFICES, ANOTHER VERY FINE PROOF OF THE SAME; *from Mrs. Nicol's collection* 1

156 NIOBE, AFTER WILSON
A MOST MAGNIFICENT PROOF, BEFORE ANY LETTERS, OF THIS EXQUISITE PLATE 1

2	6	.	157 NIOBE, *a beautiful impression; from Mr. Harman's collection* 1	Gladw
1	14	.	158 TEMPLE OF APOLLO, AFTER CLAUDE; A BEAUTIFUL PROOF; and the etching 2	Grav
2	9	.	159 SOLITUDE, after Wilson; A FINE PROOF, and the etching 2	Mores
1	-	-	160 MELEAGER AND ATALANTA, after Wilson A VERY FINE PROOF, *a presentation from Mr. Rutt to Mrs. Nicol, in the autograph of the former* 1	Grav
6	-	-	161 CELADON AND AMELIA, after Wilson A SPLENDID PROOF OF THE RICHEST TONE OF COLOUR; *from Mr. Serjeant's collection* 1	Evan
1	1	-	162 THE SAME, *fine impression, and proof etching from Woollett, with his autograph presentation* 2	Do
2	3	,	163 LANDSCAPE, after Caracci AN EXTREMELY FINE PROOF 1	Faue
1	16	.	164 THE APPLE GATHERERS, after Smith A VERY FINE PROOF; *from Mr. Burke's collection;* and the etching 2	Evan
1	16	,	165 THE MAID OF THE MILL, after Richards A BEAUTIFUL PROOF, *before the marks of the graver were rubbed out; from Mr. Mc'Intosh's collection* 1	Do
8	8	,	166 THE FIRST PREMIUM LANDSCAPE, after G. Smith A MOST SPLENDID PROOF BEFORE ANY LETTERS 1	Grav
-	10	,	167 THE SAME, *a fine rich impression* 1	Gladw
-	4	6	168 LES AGRÉMENTS DEL'ETÉ, after Pillement, *fine impression, from the Esdaile collection;* and small Landscape, after G. Smith 2	Mores
11	-	-	169 THE SPANISH POINTER, after Stubbs A MOST SUPERB ARTIST'S PROOF, *with margin* 1	Evan
1	5	-	170 THE SAME, *a very fine early impression* 1	Do
17	17	,	171 THE COTTAGERS AND JOCUND PEASANTS, after Du Sart A PAIR OF SPLENDID PROOFS; *from Elizabeth Boydell's collection, with her signature* 2	Do
3	3	-	172 THE SAME, *a pair of magnificent early impressions; from Mr. Serjeant's collection* 2	Do
12	-	-	173 THE JOCUND PEASANTS A MAGNIFICENT FIRST PROOF, *before the name of Woollett; from Mr. Wilcox's collection* 1	Do

174	THE BATTLE AT LA HOGUE, after West; and the BATTLE OF THE BOYNE, by Hall A PAIR OF BEAUTIFUL PROOFS ON INDIA PAPER; *from Mr. George Smith's collection* 2	6	7	6
175	ANOTHER PAIR OF VERY FINE PROOFS OF THE SAME; *from the collection of Mary Boydell* 2	3	17	.
176	BATTLE AT LA HOGUE A SUPERB PROOF BEFORE THE LETTERS 1	15	15	.
177	DEATH OF GENERAL WOLFE, after West A SPLENDID PROOF BEFORE ANY LETTERS, *of great rarity* 1	9	9	.
178	ANOTHER MAGNIFICENT PROOF WITH OPEN LETTERS *From the collection of Mary Boydell, and subsequently from that of the Duke of Buckingham* 1	7	7	.
179	THE FISHERY, after Wright A MOST SPLENDID INDIA PAPER PROOF BEFORE LETTERS OF THIS EXQUISITE CHEF-D'ŒUVRE, OF MATCHLESS BEAUTY, AND OF THE HIGHEST RARITY; *from Mr. Baker's collection* 1	14	.	.
180	ANOTHER MOST BRILLIANT PROOF BEFORE LETTERS; *from the collection of Mr. Aiton, of Kew, to whom it was presented by the engraver* 1	16	16	.
181	A very fine impression of the same; and proof etching 2	1	4	.

MISCELLANEOUS.

182	Fortune-Teller, after Sir Joshua Reynolds, the small plate; Evening, after Paul Potter; Landscape Scenery, &c. 5	.	4	.
183	Photographs of rare Prints in the British Museum, published by the Trustees; Curious early Woodcut, and others 8	.	11	.
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"	7	.	191 Another	2 ft. 1 by 1 ft.	7	1	Do.
"	16	.	192 Another	2 ft. 1 by 1 ft.	7	1	James
"	16	.	193 Another	2 ft. 3 by 1 ft.	9	1	Do
"	8	.	194 Another	2 ft. 6 by 2 ft.	0	1	Palser
"	14	.	195 Another	2 ft. 4 by 1 ft.	10	1	James
"	8	.	196 Another	2 ft. 0 by 1 ft.	7	1	Palser
"	9	.	197 Another	2 ft. 2 by 1 ft.	7	1	Do
"	13	.	198 Another	2 ft. 4 by 1 ft.	9	1	Do.
"	10	.	199 Two others			2	Do.
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